



WARREN
MAGAZINE



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MONSTERS
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MONSTERS

OF FILMLAND

THIS ISSUE:
MYSTERY OF THE
WAX MUSEUM

FRANKENSTEIN
AND THE
MONSTER FROM HELL

FANGS FOR EVERYTHING!



DRACULA Y LAS MELLIZAS

Are You Ready for This? The Vampirinas enter the arenas! The Bat Women are after your neck—and that isn't all! Now that they have your complete attention they want to point out to you (you do get the point, don't you?) that there's not a magazine on the stands to compete with **FAMOUS MONSTERS**. No use to fight it—the Vampire Women have got you in their clutches—and you've got the World's Oldest & Best Filmonster magazine in your claws.

SPEAKING OF
MONSTERS

SANTA CLAUS STRIKES AGAIN!



CHRISTMAS in November as Merry St. Nick's bag of tricks features a fabulous selection of monster memorabilia, just in time to celebrate the Grand Opening of the Greatest Show on Earth -- The First Annual FAMOUS MONSTERS CONVENTION, Nov. 7 thru 11 in New York City. Pity if you can't be there with the milling throngs but if you

can't at least you can console yourself with our amazing WAX MUSEUM feature, the latest FRANKENSTEIN, our Apes of Wrath feature, the unveiling of Laughton as the Hunchback... and Rare Treats galore.

BY THE WAY, in case you don't recognize the Santa Claus above, he was the Kindest Monster: KARLOFF!

*FORREST
ACERUAD*



THIS ISSUE DEDICATED TO



TOM PETTES

Notice what he's holding in his hands? A beautiful mint copy of FM #11! Wow! You can't hardly get them kind no more! Your Editor offered to trade him a dinosaur's tooth from the Tyrone that bit King Kong but Tom said he wouldn't part with his first FM for even a tooth from Forry (and that's older than a dinosaur's tooth!)

HANGNAIL FANGMAIL

FM #106 is absolutely the worst magazine devoted to horror/fantasy films I have ever read in my life. I believe your magazine has reached depths so low it will never be able to pull itself up again. 106 proves to me what I've been afraid of all along, that the 2 of you are so intent on making money, mostly off the younger fans, that you have lost all pride in your publication (I say younger fans because I don't believe anyone over 15 can say FM is worth the money paid for it—especially 106).

You've had your ups & downs before. Especially dur-

ing your reprint era when 3/4 the articles in a single issue were from old issues (do you ever see other horror film magazines do that?). And where are all the horror magazines today that DIDN'T convert to reprints during those perilous times?

Some people would probably argue, that was your lowest phase yet, but I disagree, at least during that phase I would browse thru an issue, realize how bad it was and quickly leave without it. Now you entice me with a few good fotos, then after I buy it and read the articles I go into a fit of depression for days because you guys did it to me again.

I don't even have to compare your magazine with others to prove how bad it is. I think it very bad taste to write an obituary about a man, as you did of John Agar, then find out he's not dead and print it anyway. You must be pretty desperate to do that (Actor Agar was delighted with the premature obituary and the ensuing publicity he got out of it, particularly on TV, and made a point of personally phoning me to THANK me for the favor I had done him in FM.)

One of the 2 main reasons I bought 106 was because of your article on TALES THAT WITNESS MADNESS. I had heard much of this film and yours was the first magazine I had found to have an article on it. You pulled a stunt in that article you used to use years ago and one that I thought you had grown to know better I was wrong. There's nothing I hate more than when you tell part of the plot, leaving it up to us to find out what happens. (And there's nothing MOST readers hate more than to have an ending revealed to them!)

I bought the issue before I had seen the DRACULA movie for TV and was greatly excit-

ed when I saw your pictures of Jack Palance as the blood-thirsty count. But again you pulled the same crap on me. The article said absolutely nothing. A 10-year-old could write your comments on Mr. Palance. How hard is it to be able to tell that he looks different than Lugosi, Lee, Chaney, Lederer and "Carra-dime in particular?" (I notice you left out your bomb, DRACULA VS. FRANKENSTEIN, with Zandor Vorkov running the count's name by his interpretation I was greatly disappointed to see Mr. Ackerman as technical advisor.) (You know something? So was I. The only advice I was asked to give—and by the way I wasn't paid anything for it, so don't accuse me of not giving the producers their money's worth—was that they employ the services of Kenneth Strickfaden, the electrical wizard whose genius gave us the memorable labs & machinery of FRANKENSTEIN, THE MASK OF FU MANCHU, BRIDE OF FRANKENSTEIN, JUST IMAGINE: CHANDU, THE MAGICIAN: SON OF FRANKENSTEIN, etc. Would you say that was bad advice? But, unfortunately they couldn't afford a real good setup.)

Admittedly you did have 2 decent articles, "Witches & Demons Are Among Us" & "Curse of the Katsman People" (now how did we slip up and make THAT mistake?) but if I were to discuss them you might get swell-headed and think you're publishing a good magazine.

Even tho it may not sound like it, this letter was written with love. If it weren't for you I probably wouldn't know who Larry Talbot, Wm. Henry Pratt or Ray Harryhausen were (or are). I have read FM my whole life. One could almost say I was weaned on it. That is why I get so depressed when I buy one of your magazines because I remember when you were first & best. So how about proving me wrong when I say you will never be able to pull yourself up from the depths again? Overcome your greed and worry about your magazine. Don't worry about naming your impressive friends that were at a party or meeting but tell us what happened at that meeting if people are willing to buy your magazine it's your duty to make sure it's the very best, not to do as little work as possible and charge as much as possible (whether you will admit it to anyone or not you know to yourself what I say is true).

I realize you will never print this letter because it is not your policy to print letters that could insult your publication. (Oh, not Not that did—and demonstrably untrue—

bromide AGAIN! Whatever else you've read in past issues, you CAN'T have been paying much attention to the Fangmail Dept., which has religiously gone out of its way to give uncomplimentary readers their say.)

ROBERT KLIE
Athens, Ohio



PETER BOYLE

AS
"YOUNG FRANKENSTEIN"

FRANKLY SPEAKING

Just received the October issue of Famous Monsters of Filmland. I want to thank you for that wonderful spread on "Young Frankenstein." I thought you chose marvelously exciting pictures, and I thank you for the super-kind words in your run-down and critique. I'm sure it will help galvanize monster lovers all over the world into must-see "Young Frankenstein" action.

MEL BROOKS
Hollywood, Calif.

WANTED! More Readers Like



MARK HUGH

Anyone with eyes can plainly see that FM is the best magazine in the world(s). I think your covers, articles & photographs are superb. If any other magazine thinks they can hold a candle to FM then the bats in their bellies must have low metabolism.

JIM FELLI
Depew, NY



OUR COVER
You Asked For It and We Unmasked
For It: Lionel Atwill in MYSTERY OF
THE WAX MUSEUM.

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FAMOUS MONSTERS OF FILMLAND

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Co., 145 E. 32nd Street, New York, N.Y. 10016.



Victim about to become an Instant People Candle has Lionel Atwill contemplates dipping her in molten wax. People called him boiling . . . mod.

THE MYSTERY OF THE WAX MUSEUM

lost monsterpiece writhes again

highlights of horror

FLUTTERY MARY PHILBIN hesitantly creeping up behind Erik and rashly removing the mask that hid from view the most demonic visage ever seen by mortal man: Lon Chaney as THE PHANTOM OF THE OPERA . . .

The body that had never lived, pieced together from corpses from "the graves, the gallows--anywhere," backing thru Colin Clive's door and slowly turning 'round for stunned audiences' first glimpse in 1931



The evil portner knocks out Ivan Igor, then sets fire to the Wax Museum.

of what was to become undoubtedly the world's most famous monster: Boris Karloff's FRANK-ENSTEIN...

Those hideous shrieks, those hair-raising roars, those guttural growls, those blasphemous bel-lowings from the abyss of Hell itself emanating from that devil-possessed room... and then the horripilating, verge-of-fainting, cringe-&-cower-ing sight of the towering make-up masterpiece of *Regan*, ready to defy the Exorcist...

These are undoubtedly some of horror films' peaks of perfection.

"bravest girl the world has ever known"

When the late great "Carl Denham" introduced "Ann Darrow" to the throng that filled the New York theater to see his giant jungle captive brought back to thrill civilization—King Kong—he introduced her with the immortal words, "Bravest girl I have ever known."

But Fay Wray braved more than the dinosaurs of Skull Island and the clutch of the world's

mightiest hairy paw... she was the girl who broke the wax face of Lionel Atwill and lived to tell the tale.

She told the tale to a midnight audience in Horrorwood, Karloffornia, in 1972 when she made a personal appearance on the stage of Grauman's world-famous Chinese Theater in conjunction with a revival of *THE MYSTERY OF THE WAX MUSEUM*.

Pity the poor man who tried to introduce her! She was a surprise guest—but not for long. The lights went up at about 5 minutes before the witching hour and an unidentified gentleman led a bewitching middle-aged woman down the aisle to the stage. But before he could say a single word about her, the audience realized who she was and, to a man, woman & child, was standing, wildly applauding & cheering.

It was a heroine's welcome, a long overdue tribute to the Queen of Horror Films, honored for her roles in *THE MOST DANGEROUS GAME*, *VAMPIRE BAT*, *DR. X*, *BLACK MOON*, *THE CLAIRVOYANT*, *KING KONG* and, of course, *THE MYSTERY OF THE WAX MUSEUM*.

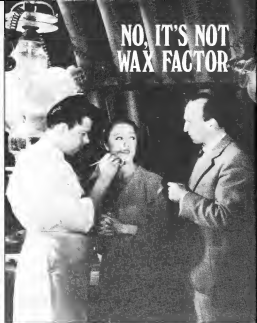


The lurking, skulking, villainous one is the late Arthur Edmund Corewé, the mysterious Person of **THE PHANTOM OF THE OPERA** and one of the sinister suspects of **DR. X**.





The late Glendo Forrell lent her unique fast-talking wise-cracking personality to the scary doings.



Perc Westmore, left, making up Fay Wray, while director Michael Curtiz looks on. (Above) "Sparrow" (Edmund Carewe) whispers nefarious words into Igor's interested ear. (Below)





Sculptor scrutinizes life mask—or death mask? We give you one guess.



The maestro of work, surrounded by his handiwork. You might say he waxes enthusiastic over his creations.

For those present, your Editor among them, it was a richly rewarding, unforgettable experience. It brought tears of happiness to Miss Wray's eyes and lumps to the throats of thousands in the audience who had rooted for her over the years as she faced one menace after another and screamed & fainted from fright.

This was her night. And a midnight none of us would ever forget.

Then time turned back as **THE MYSTERY OF THE WAX MUSEUM**, lost for 40 years, unrolled upon the screen once again.

Speaking for myself, it was every bit as good as I remembered it when I was 16 years old, despite the thousand or more imagi-movies I'd seen since.

Fay Wray hammers at Lionel Atwill's face, little dreaming that it is a mask of wax; pummels his oddly brittle face; and suddenly—it breaks!

The handsome, kindly features fall away in shards.

Small pieces and huge hunks.

And beneath, all skin long burned from its surface, a purplish-red mass of burned scar tissue, a face of fire, the revolting remnants of a human visage now contorted with the rage of revelation, naked veins filled to bursting with blood like scorched spaghetti engorged with hemoglobin and pasted on a putty face browned like bark and empurpled as with the stain of rich ripe Concord grapes...

time travel to yesterday

What did the world think of the **WAX MUSEUM** when it was new? Well, because fortunately, a quarter of a century before **FM** was born, I was busy clipping reviews of scientifilms & fantasies & monster movies from newspapers & magazines, I can quote you today from the scrapbooks of the past.

Time magazine for 27 Feb. 1933 said:

"This picture, a new experiment in color, is better than the ones which most major companies tried a year or two ago. At once lurid &



The Misery of the Wax Museum as victims lose their heads right & left.



Foy Wroy isn't quite sure how to take Lionel Atwill. Above, with glove; below, note fire-rovoked hand.



realistic, colored cinematography is appropriate to mystery stories, particularly to this one which starts with a conflagration in a waxworks gallery.

"Connoisseurs of mystery fiction may well despise *THE MYSTERY OF THE WAX MUSEUM* because it breaks the rule that everything must be explained at the finish. Otherwise its garish ramifications should be pleasantly exciting. It shows how a sculptor of wax statues (Lionel Atwill), apparently driven insane when his effigies go up in smoke, decides to reproduce them by the highly unlikely process of stealing suitable bodies from the morgue and embalming them in tallow. When a live person suits the purposes of the waxworker, he has no hesitation about resorting to murder. Just when you expect to learn more about how the proprietor of the waxworks conducts his business, the picture ends [it was only 72 minutes long]—because the proprietor falls into a puddle of his own wax and because the girl reporter who discovers his thefts from the morgue becomes engaged to her city editor. Good shot: Marie Antoinette winking sadly as she melts."

Another review of the time:

"Boys & girls, meet Dr. Igor. He's just a nice old grandpa whose favorite whimsy is to kidnap people and boil them in wax. Lionel Atwill, as the gruesomely disfigured doctor, scales new heights of sheer horror. Much too strong for the kiddies." [Ha!]

other opinions

"There is a great movie lurking in this idea and tho *WAX MUSEUM* is nothing less than ghastly in a couple of scenes, it still has a new & thrilling story that is well worth seeing if your picture-going activities call for this sort of stuff. *While it is certainly no picture for the children* [italics ours], it carries a punch that holds your attention and there are several scenes that you won't soon forget."

"A bit too macabre for kids [boy, they didn't want to let us see the good stuff in the 30s, did they?] but a bangup horror drama for those who can take their chills straight. On the whole it packs more punch than any thrill picture it has been this reviewer's pleasure to witness in a long time. Lionel Atwill's performance ranks high in the month's best. He plays with commendable repression the role of an artist driven mad by an accident which has robbed him of the use of his hands."

A review in a cynical vein:

"Jolly idea, isn't it?—this business of stealing corpses, pickling them in wax, dressing them as famous historical figures, exhibiting them for two bits admission? And so the movies take another step in some direction or other (forward, backward, upward, whither?) in the line of—uh—entertainment..."



The face Foy Wray saw before the fatal moment when she pounded her fists on it and broke the wax countenance.



Ivon Igor igorly examines corpse beneath sheet which he considers prime possibility for a coat. Of wax.

LIONEL HAT CHILL!



The Phantom of the Night as he frightened theatergoers over 40 years ago—and still a frightful sight!

We suggest the foregoing critic should have taken a step in the direction of the boiling vat—it might have removed a little of the fat from his head. He continued:

"Of course, FRANKENSTEIN and the long line of 'horror films' that followed have made fair box-office tinkles, so probably WAX MUSEUM will also. If gruesomeness is what they want, this'll give it to 'em.

"Notable is the make-up work in this, wherein Perc Westmore once again demonstrates genius." Well, at least the critic was right in that respect.

minibook

The plot of the picture in brief was given in a New York review when the picture played at the Strand. Said the reviewer:

"Decked out in the rusts, blues & green of Technicolor to make for realism, WAX MUSEUM is film food for eerie shrieks & hysteria. Last night's customers bowed their heads during certain scenes—the more timid of them—so as to avoid seeing such horrors as would turn their blood cold. Sure enough, this one is a shocker. Director Michael Curtiz makes an obvious effort to keep audiences' toes a-tingling. And how he succeeds!

"He starts his picture off in London, a generation back. A certain Ivan Igor, sculptor, moulds figures for a wax museum, deriving pleasure & comfort out of recreating once-real personages in wax, whereas he's considered a genius and could easily be one of the world's greatest sculptors if he gave himself to this art. He has an evil partner—one who desires to make money rather than display works of beauty. And this man sets fire to the museum in order to collect the insurance money on it—leaving Igor to suffer amid the flames.

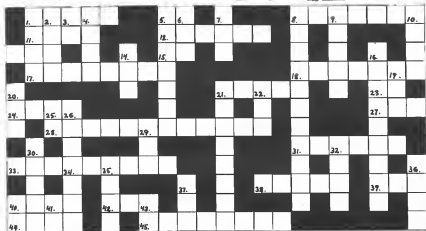
"The years elapse and it is present-day New York. We see Ivan Igor once again—about to open a wax museum in our city. And it is thereafter that the weird, breathtaking, horrible events ensue. If you go strong for this sort of picture, we'd advise you to see it. No use unraveling the mysteries for you because that's three-quarters of the spooky film."

Editor's comment:

The picture is one of my great personal favorites. I liked it when I was 16 and I loved it when I was 55 and saw it revived. I expect I'll find it just as atmospheric & eerie when I'm 67 and see it at the 10th ANNUAL FAMOUS MONSTERS CONVENTION in 1984. Ask me and see!

ENO

CREATURE'S CROSS WEIRD PUZZLES



ACROSS

1. British Ginesaur
5. Chaney's Oriental
8. Karloff's real first name



11. Spanish wolf
12. HANDS OF ____
13. A Becker's ... (abbr.)
15. TV comic, formerly with Steve Allen (init.)



17. Lycanthrope
18. Horrors
21. ____ OF THE DEMON
23. SU
24. Timber



27. Salary
28. CW 1
31. Recent Japanese monster
33. CW 2
38. Frankenstein had one



39. More than one
40. Post
42. CW 3
44. Girl's name
45. CW 4



DOWN

1. Shine
2. Slime
3. RS
4. Blood & ____
5. CW 5
6. Jar for Tana leaves
7. Black ____
8. Lugosi Classic (2 words)
9. CW 6



10. Red Planet
14. ____ OF GRACULA
16. First Gracula
19. ____ Mergus
20. Debt
21. CW 7
22. Floe
25. ____ Mice & Men
26. A famous Vampire
29. The Crawling ____

30. The thingy monster
32. James Whitmore's only horror film
35. Monsters in THEM!
36. CW 8
37. Strategic Air Command (abbr.)
40. Master of Arts (abbr.)
41. Not out
43. RZ



ANSWERS



BEAUTY ESCAPES THE BEAST

ilona massey leaves life's stage

one lovely lady less

TV ADS would have us believe "blondes have more fun." ILONA MASSEY was certainly as blond as they come—and as comely—but what did it get her? In 2 out of the 11 films with which she graced the screen she was seen with the Invisible Man (INVISIBLE AGENT) with Peter Lorre, Sir Cedric Hardwicke & Jon Hall and the next year (1943) was involved in a classic Universal horror film, FRANKENSTEIN



Beautiful ILONA MASSEY looks on in awe as Patrick Knowles brings Mary Shelley's monster back to life in **FRANKENSTEIN MEETS THE WOLF MAN** (Universal 1943). But now life has left the beautiful horror heroine.



Rare behind-the-scenes shot of ILONA MASSEY rehearsing scene for *INVISIBLE AGENT* with Jan Hall. Now FM's Editor lives in Jan Hall's former home!



Peter Larre as Ikita in *INVISIBLE AGENT*, one of the many horror greats MISS MASSEY appeared with in her pictures, including Lon Chaney Jr., Dwight Frye & others you will read of in her Memoriam.

MEETS THE WOLF MAN, with a distinguished cast of outstanding monster movie greats including Bela Lugosi as *Frankenstein's Monster*; Lon Chaney Jr. as *Larry Talbot*, the doomed lycanthrope; Lionel Atwill of *WAX MUSEUM* fame; Maria Ouspenskaya, the *Little (Gypsy) Mother*; and Dwight (Renfield) Frye.

What a film to work in!

Scripted by Curt (DONOVAN'S BRAIN) Si-odmak.

Special Effects by John P. (*INVISIBLE MAN*) Fulton!

countrywoman of count dracula

It would have made sense for Miss Massey to have played *Dracula's* daughter for she was indeed born in Hungary, the same as Bela Lugosi.

But at least she appeared together with her world famous countryman when he & Lon Chaney Jr. clashed as the *Frankenstein Monster* &



Semi-transparent Jan Hall places his hand on ILONA MASSEY'S frightened shoulder. Now Prince Sirki has placed his hand upon her and beckoned her to the World Beyond.

the Wolf Man.

She was born Ilona Hajmassy, therefore was no relation to Raymond Massey, her last name being an adopted motion picture name.

The year after FRANKENSTEIN MEETS THE WOLF MAN was released, Miss Massey married Alan Curtis who, ironically, appeared in 1944 in THE INVISIBLE MAN'S REVENGE as well as PHANTOM LADY!

At the time of her death she was married to a

retired Air Force General.

She died on Tuesday, 20 August 1974, at the age of 62, after a 3-month illness.

At her request, she was cremated and her ashes scattered over the grounds of her home in Virginia.

Farewell to lovely Ilona, who will rise before our eyes again from time to time on television revivals of her 2 frankenscience films.

END

YOU AXED FOR IT!

Hooked on Horryhausen? Crazy about Colin Clive? Thrive on fotos of the Sr. & Jr. Choneys? Love Lorre ond like to Look Behind the Scenes? Then send o ghostcard with your request to Dr. Ax, FAMOUS MONSTERS, 145 E. 32 St., NYC, NY 10016, ond the ole Shock Doc will do his best to see you're blessed with the kind of pic you wont to see.



THE MONEY TALKS (1927) in rare make-up by JACK PIERCE for PAULA CRIST, BILL BLAKE, VERNE LEMON, JAMIE WARNER, OSCAR ESTES, JOHN LANDIS, RICK BAKER, JEAN-CLAUDE ROMER, JOHN KOBAL & RON BORST. Apparently this ape hadn't heard that Cancer Cures Smaking, else he wouldn't have been making a mankey of himself by inhaling a cigarette.

MR. SPOCK (LEONARD NIMOY) is "back" for G. JEIN, JEAN-FRANCOIS VALLEE, MIRI AULD, C.W. LORANCE, GEO. HAGGERTY, SHIRLEY HAWKINS, KAREN VAN EYERY, KEVEN STEINBERG, MICHAEL DOROSIN, LARRY LINT, DENNIS E. STROBEL, BRUCE O. ANDERSON, STEVEN D. ROSENTHAL, LARRY WAUCHOP, TIM BRUCKNER & STEVE SANZO.



The Late LON CHANEY JR. in make-up & as he actually looked in the early 30s, shown for QUADRO TREDACALEE, BUNNY MANQUAL, NORMAN JAMES HICKEY, ALEXANDRA R. McCLARTY, GARY HILL, ZACK KALLIHER, TOMMY DORSETT & JOHN EPPOLITO.



**YOU AXED
FOR IT!**

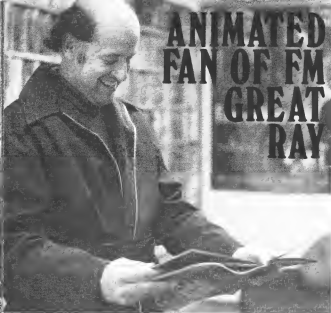
COLIN CLIVE about to play the "Orloc Concerto" from **MAD LOVE** for **CARLEY REED**, **JACQUELINE LICHTENBERG**, **WM. WOODBERRY**, **PABLO RHINEHART**, **THADDEUS A. JATCZAK**, **GRACE TALBERT**, **HARRY WILSON** & **DAVE CAMPAGNA**.



A Behind the Scenes Shot from *THIS ISLAND EARTH* (Universal 1955) shown for GARY & LAURI FINE, VICKI & STEVE BARKETT, JANE & DELL HUGHES, NORMAN CASTONGUAY, LINDY RASMUSSEN, ARTHUR & TAIMI SAHA, JOHN BROSNAN, RICK ATKINS & SERGE RAOUL.



The Great LON CHANEY SR. relaxing on the set of *THE HUNCHBACK OF NOTRE DAME* with Patsy Ruth Miller & the Director, Wallace Worsley. For the Late TAMMY HAJEWSKI; and for NICK BOUGAS, SCOTT RHOADS, DAVID SMITH & TED GOTTLÖBER.



ANIMATED FAN OF FM GREAT RAY

**YOU AXED
FOR IT!**

The longtime **RAY HARRYHAUSEN** left London and dropped in to the Ackermuseum in Hollywood, one of his fons **JOE RUSHTON** was present and took this candid shot of the Top Animator enjoying the then-current issue of **FM**. We are pleased to present this picture for **ERIC WITKOWSKI**, **RICK GILLOW**, **MARK CHURCH**, **EDDY HAWKYARD**, **MARK LONGMIRE**, **MARK McGRE**, **GARY GREGORY** & **DICK WRIGHT JR.**



MANIMAL MAKER MOREAU

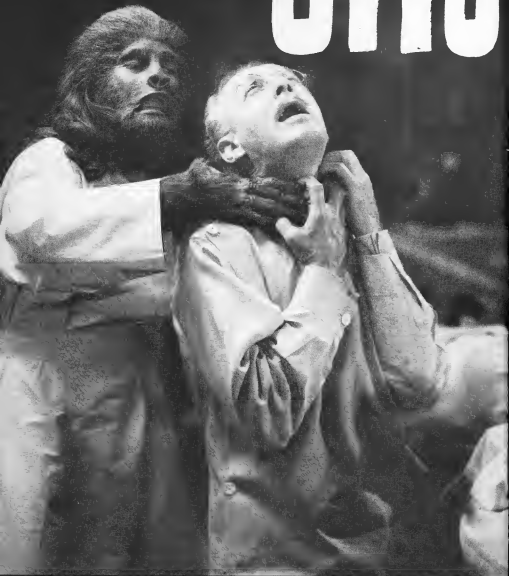
The Late **CHARLES LAUGHTON** lives on for **CHAS. CASSADY JR.**, **RON REYNOLDS**, **PETER W. MANY JR.**, **MANNY WELTMAN**, **MITCH EVANS**, **HERBERT GEORGE**, **FRANKLIN ANDREWS**, **BRENT HOLM**, **ELEANOR McGEARY**, **ALEX GORDON** & **ROBERT KEITH MURPHY** in **THE ISLAND OF LOST SOULS**.

EERIE LORRE



"The Lord High Minister of All
That Was Sinister" shown in his
role in **THE MAN WHO KNEW
TOO MUCH** for JAY RABLE, SPEN-
CER HEINE, PAUL SAUERLAEND-
ER, CELIA LOVSKY, LYNNE FANI-
NO, NATHAN HIND, GENE HEL-
MICK, SANDRA W. DODD & DEN-
NIS KEITH.

OTTO



Ungrateful (WILD) JUNGLE CAPTIVE, as she was known as when Realart re-released the picture, takes life of OTTO KRUGER (Dr. Standahl).

KRUGER: TIME STOPS

**"turn back the clock"
was his first talkie**

a star is gone

A FANTASY was his first Hollywood film, **TURN BACK THE CLOCK**, in which he was featured with Mae (FRANKENSTEIN) Clarke, Lee (DR. X) Tracy and Peggy (DELUGE) Shannon. I saw (and enjoyed and have never forgotten) that picture in 1933, when I was 17, and sometimes I think I am the only imagi-movie fan who ever saw it: I have never noticed it being revived on television. It was the story of a man who lived his "wife" over again—a kind of pre-Twilight Zone tale in which life didn't work out any better the second time around for the principal player than it did the first.



Displaying his soothing bedside manner to a victim of DRACULA'S DAUGHTER.

a strange time to die

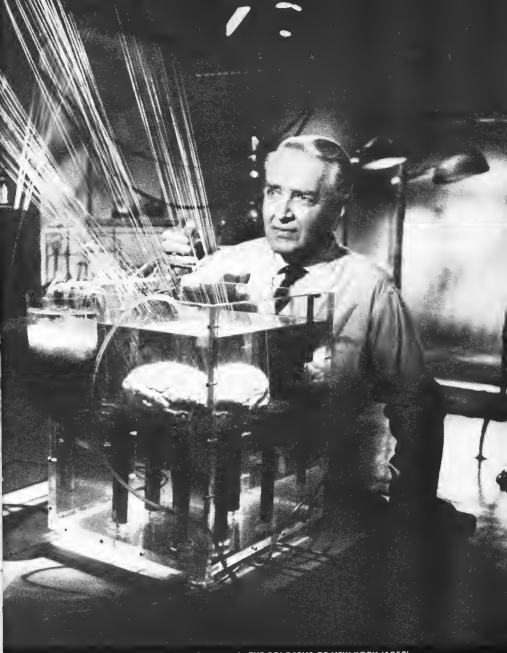
As I write these words I have just spoken over the telephone with Mrs. Sue Kruger, the widow of the late star, who had just come from the memorial services for him where many of his old Hollywood friends were present. The chances of his dying on 6 September 1974 were 365 to 1 and Mrs. Kruger agreed with me that it was very strange that his life should end on that date for it was *exactly* 89 years earlier that it began.

Otto Kruger died of the last of a series of strokes, which had begun 12 years earlier, at the Motion Picture Country Hospital where he had been cared for during the last month of his life.

Two East Coast FM fans—Art & Taimi Saha—and I visited the ailing Mr. Kruger in his home just 4 months before he passed away and it is very likely that we were the last fans to photograph & tape him. When Mr. Saha asked if it were alright to take pictures of him, Mr. Kruger

cordially replied, "You can do anything you like, young man." When Mrs. Saha confessed to him that she had been in love with him on the screen for years, he arched an eyebrow, gave her that famous penetrating stare and declared theatrically: "Lies!"

On that memorable occasion his wife took me aside in their livingroom and told me how much it had meant to her husband to be remembered with the many letters from FM readers. She also told me how, *55 years ago*, when she was a young woman beginning to make a reputation for herself on the Broadway stage, she searched her soul whether to go on to stardom as an actress or to sacrifice her career to become the wife of Otto Kruger. "I cried for a week," she said, "but I made the right decision. He's been a wonderful husband and it's been a wonderful life." It was obvious that while Otto was the star to the public, Sue was his star in private life. September 30th would have been their 55th wedding anniver-



Otto Kruger as Dr. Wm. Spensser in *THE COLOSSUS OF NEW YORK* (1958).



Aided by Moloch (Rondo Hatton), Dr. Stendahl (OTTO KRUGER) brings life back to the body of the **JUNGLE CAPTIVE** (Universal 1944).

sary.

over 100 films

Otto Kruger made more than 100 movies, his first credited title being "Oh Pop" in 1911. In 1920 he appeared in the well-known silent film, **UNDER THE RED ROBE**. Other of his important film titles included

**TREASURE ISLAND
THE CRIME DOCTOR
THANKS FOR THE MEMORY**

DR. EHRLICH'S MAGIC BULLET MAGNIFICENT OBSESSION MURDER, MY SWEET HIGH NOON

But of course we of the fantasy persuasion remember him best for his performances in the witch-curse film of 1945, **THE WOMAN WHO CAME BACK**; the ape-girl film with Rondo Hatton, **JUNGLE CAPTIVE**; **THE COLOSSUS OF NEW YORK**, where he was the scientist who lost control of the robot; **THE WONDERFUL WORLD OF THE BROTHERS GRIMM**; and



A Jim Danforth dragon in *THE WONDERFUL WORLD OF THE BROS. GRIMM* shared the action with OTTO KRUGER.



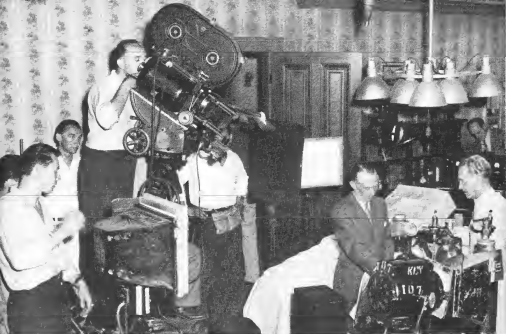
A familiar struggle of Good vs. Evil with the late OTTO KRUGER on the side of right and the Vampire's servant on the side of the Children of the Night.

especially DRACULA'S DAUGHTER.

last words with otto kruger

On 21 May 1974 the Sahas, visiting fans from New Jersey, & myself made an unannounced call on the late Otto Kruger in his beautiful Bel-Air home. It was like stepping into another world, into a past crowded with movie memories, and outside the great glass window of his lovely livingroom was a veritable garden of paradise. Mr.

Kruger did not rise from his chair as he was obviously a very ill man—but he proved to be a very mentally alert & alive one. His daughter Ottalie, a beautiful woman, was present and joined in the conversation, which ranged over the recent heart attack which his wife had suffered and the alacrity with which the Fire Dept. had responded ("They were marvelous," praised Mr. Kruger) to the surprising fact that he had once been a concert pianist. Tho his lips were swollen his answers were snappy and the entire



Behind the scenes on the set foto of OTTO KRUGER being shown by Director Harold Young how to handle some of the mod lab equipment for his role in JUNGLE CAPTIVE.

meeting had an air of gay spontaneity about it. Enthusiasm & great freedom of spirit were the keystones of the convivial gathering.

I gave him a foto of himself in one of his Mad Doctor poses, icepick poised aloft, and Mrs. Saha bent over his shoulder from behind his chair and asked him, "What were you doing there?" He chuckled and replied: "Lord knows!"

Arthur Saha went out to the car and brought him in a copy of the picturebook about his famous fan-daughter HEIDI. Mr. Kruger leafed thru it and exclaimed, "Isn't that wonderful!"

I jollied with him and asked questions like how many band-aids did he use when he played opposite Dracula's Daughter and he joked along with us with a dry sense of humor. He had known Boris Karloff socially and spoke very highly of him.

We were reluctant to leave but didn't wish to overstay our welcome so we quickly had a few fotos taken with him and then were on our way. We could not know that the first time we saw Otto Kruger would be the last time but it will always be a time to remember and I am glad it can be shared with our readers.

Mr. Kruger's widow tells me that his daughter plans to decorate an entire wall in one room of her home with fotos of her famous father and we hope that some of the pictures accompanying this Memorial may be among them.

END



As we'll remember you, OTTO KRUGER.

FACE TO FACE -AT LAST

laughton as quasimodo in a revealing series of fotos

beyond the island of lost souls

OUR LAST great revelation of "lost" faces was the incredible series of fotos of the Manimals uncovered at last after 40 years.

Now, in a striking group of 3, we bring you this issue...and the next...and the next...a trio of terrific close-ups of the fabulous face of Charles Laughton as THE HUNCHBACK OF NOTRE DAME.

Turn next page for Shock #1...

“Why was I
not made of
stone like
thee?”



CHARLES LAUGHTON

in a Masterpiece of Misshapen Makeup.





THE CRITIC'S CRYPT

SUPER-HEROES AND HEROINES

\$3.49

First there were Batman, Robin, Superman, Spiderman, Shazam, Captain Marvel, Tarzan and Aquaman! Now the folks at Mega bring us a line of "Official World's Greatest Super-Gals!" The line includes Supergirl, Cat Woman, Batgirl and the immensely popular Wonder Woman!

These Mega dolls are 8" high action figures. They bend! They twist! They turn! They touch their toes and stand on their heads! In short, anything you can do, they can do. (The female figures are more flexible than the male. They swivel at the neck so they can look up and down as well as from side to side.)

All are dressed in their colorful, character costumes. Each wears a body suit in the appropriate style and pattern. All costumes can be removed for a complete change of clothing. Yes, Virginia, Superman can step into that phone booth and emerge as the mild-mannered Clark Kent. (For this change, however, you'll need clothes from an 8 inch "civilian" doll.) All come with complete accessories... boots, gloves, capes, belts, hoods, which in most cases can be removed separately.

The dolls' faces are very attractive and lifelike. (My only objection to any of them is that Batman's, Batgirl's and Robin's masks are painted on and can't be removed.)

Have Super-hero wars! Super-hero teams! Super Hero romances! Decorate your room with them! Fly them from the light fixtures! Plan super hero rescue missions! Film them!



JAMES WHALE'S FRANKENSTEIN

\$4.95

"Over 1,000 frame blow-up photos showing sequentially and coupled with the complete dialogue from the original soundtrack..."

This book has everything! A rare introduction by Edward Van Sloan, the credits, the graveyard scene, the construction of the monster, the jolt that brings him to life, the monster's escape, Dr. Frankenstein's wedding, the drowning of Maria, the chase after the monster, the collapse of the mill and the final credits.

It is exciting to be able to study at your leisure the progression from mood to mood, scene to scene, complete with fade-outs and fade-ins. Since, unlike the film, photographs don't shift, it allows time for in-depth study of facial expressions and gestures. There is time to observe, step by step, the subtlety of characterization, the building of mood toward the inevitable climax. And there is of course, a great advantage in having the dialogue right in front of you.

This is perhaps the definitive book of its type on the Boris Karloff Frankenstein, capturing in stop-motion the eloquent Karloff gestures and expressions. It is probably the next best thing to owning your own print of the original film.

Looking at the book, you feel that if you flip the pages fast enough, the actors will begin to move on the pages as they did on the screen. Perhaps the soft cover binding adds to this illusion.

It is beautifully packaged. The use of black and white on a silver background lends the cover the richness its content deserves.



I'M DRACULA! FLY ME!

\$2.25

It will soon be kite flying season again so be prepared! Do not approach the windy ideas of March without possessing a really "neat-o" Dracula kite!

This kite has been consumed by myself and friends and is a thing you really shouldn't be without!

For one thing, it really works. Even a little kid (my youngest victim...ah, um... subject was just seven years old) can get it up in the air and keep it there. This is one kite that's eager to fly!

It is very easy to assemble. Again, even a little kid can (and did) put it together. It has a really ingenious system of plastic braces that hold the wooden skeleton and that make assembly child's play.

You won't realize how large it is until you get it together. It has a wing span of 54 inches. In the case of my test subject, the kite is longer than she is.

The kite is brightly colored—black, white, lime green and red, and the design is bold enough to be seen a long way off.

It's sturdy too. It's made of Paro Vane plastic, which is pretty heavy-duty as kite plastic goes. It sure beats paper!

We managed to keep it out of trees, but I think that, unless it got ripped on a thorn bush, it would come through even that with flying colors.

After a while I got tired of just watching the little kid maneuver the kite and begged a turn for myself. I was grudgingly allowed to hold the string for a few minutes, if I promised not to wreck it. I didn't. But I'm getting my own kite.

Eventually, the sun went down and we headed home. The kite now adorns a whole wall of her room, which doesn't necessarily please her mother, but it makes the little kid very happy. And the kite is waiting, pre-assembled, when another windy day happens along.



MONSTERS by Leonard Wolf

\$4.95

This is a book of beasts! An assembly of classic monsters that have long haunted men's dreams. For who upon waking wants to confront the possibility of an ancient or modern mythical beast peering through the window or crouched behind the half-closed closet door.

In MONSTERS, Leonard Wolf has catalogued some of the shapes men through the ages have given to these night-fears from the Minotaur to Godzilla. Wolf has tracked them through the centuries to their historical origins and relates, in fanciful prose, the often tragic lives and significance of these monsters.

A must for anyone interested in monster mythology! The histories of such classic creatures as the Unicorn, the Minotaur, are detailed alongside the terrible Jabberwock, the loathsome Cockatrice and the obscure Manticores. (In 1930, in Ujjair, Andalusia, a man was attacked by villagers who mistook him for a Manticore. Interesting, since the Manticore has the head of a man with three red eyes and three sets of gnashing teeth, a scaled lions body, and a pointed scorpions tail.)

The modern favorites haven't been neglected. Dracula, the Frankenstein monster, the Wolf Man, King Kong and Godzilla all are present and accounted for.

One of the nicest things about MONSTERS is the reproduction of old woodcuts from Medieval bestiaries, Chinese and Japanese mythology and 19th century engravings and illustrations. These renderings often capture the magnificent hideousness of the monsters and are an interesting chronicle of man's attempts to characterize the unsamable.



there's diabolical deviltry in

FRANKENSTEIN AND THE MONSTER FROM HELL

the 5th try

4 TIMES before, starting in 1956, Peter Cushing has unsuccessfully attempted to beat the Curse of Frankenstein. Each time, as Baron Frankenstein, he has met defeat.

Will the 5th time prove the charm?

His latest venture into the twilight zone between life & afterlife begins with—

A body snatcher.

The ghoul is plying his unsavory trade, prying up a coffin lid in the eerie darkness of a lonely graveyard, when he is disturbed in his work.



Escaping from his cell in the insane asylum, the Frankenstein monster digs up an old acquaintance in the nearby graveyard.

Hurriedly he delivers the corpse he has illegally disinterred to the laboratory of Dr. Simon Helder (Shane Briant).

Then he disappears into blackness of the back alleys... along with the other rats of the rodent variety.

the penalty of frank- enscience probing...

Surrounded by beakers, bottles, test tubes, jars, with "things" floating in viscous liquids such as eyeballs trailing bloody arteries like a sepolyp;—surrounded by all these homey sights, Dr. Helder feverishly refers to some battered books which he obviously holds in great esteem.

He should.

Their author: Baron Frankenstein.

But this particular author is not in favor with the authorities right now and suddenly his greatest admirer, Dr. Helder, is interrupted by the police.

Arrested, charged and brought to justice, the doctor who has been seeking to follow in his master's footsteps and bring life to the dead, is carted off to the asylum for the criminally insane for having perpetrated "one of the vilest of crimes."

his idol, dead

On his arrival at Carlsbad Asylum, Dr. Helder forces his way into the office of the Director



We can all well feel sorry for PETER CUSHING than we already do for he has just been attacked by his Monster.



Shane Briant prepares to remove the eyes of a corpse as part of an unorthodox experiment of Carlsbad Asylum.

(John Stratton) and there learns what he had already suspected: it was here that the great Herr Doktor Frankenstein was committed many years before.

Helder suffers a terrible emotional blow when he is told: "But Dr. Frankenstein is dead."

Dejected, Helder is led off by a pair of sadistic wardens to be given the special "bath" which is a ritual for all newcomers to the asylum. This ordeal is thankfully interrupted by the arrival of Angel (Madeline Smith), followed by the prison doctor.

Dr. Victor takes charge and the cruel treatment afforded Helder ceases, along with the bedlam it created among the inmates.

Altho numbed by his ordeal, Helder is still sufficiently in possession of his senses to recognize, with a shock, that Dr. Victor is none other than the blasphemous Baron Frankenstein (PETER CUSHING), the very man whose work he has been trying to emulate.

Elated & humbled, Helder confronts Dr. Victor with his knowledge but the doctor denies it. However, he does permit Helder to become his assistant.

the eerie inmates

Gradually Helder becomes familiar with all those unfortunates incarcerated in the asylum.

There is Angel, the silent one; dumb—unable to speak—altho young, beautiful & highly intelligent. She assists the 2 doctors in the capacity of nurse.

There is Tarmut, whose artistic tapering fingers make it possible for him to create delicate works of great craftsmanship & intricacy.

There is The Professor, whose sole joy in life is to play his violin while solving highly complex mathematical problems on the walls of his cell.

Then there is Muller. He believes he is God.

And finally, the Old Hag. Her loud wailings & moans alert Helder to the fact that Dr. Victor's surgery hides a sinister secret.

One day, after watching the body of Tarmut being buried and noticing that his fine hands have been deliberately sawn off, Helder sets out to uncover—

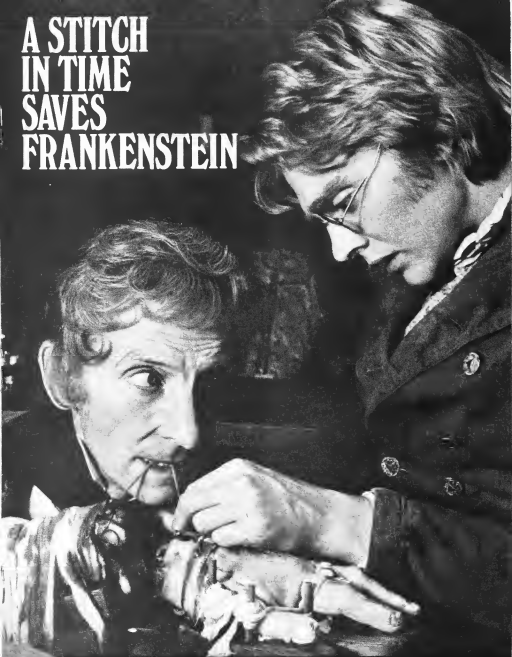
the baron's secret

Helder discovers Frankenstein's laboratory. It is a macabre place, bare but for anything & everything medical & mechanical, hidden in a large recess behind the operating room, its existence known only to Angel.

And in the center of this wizard's workshop there stands a cage... housing the Monster (DAVE PROWSE, 6'7" in real life and weighing 266 pounds).

This grotesque creature has the bulging hairy matted chest of a Quasimodo beneath the bandages that presently hide his repulsive body.

A STITCH IN TIME SAVES FRANKENSTEIN



Peter Cushing & Shane Briant collaborate on gruesome hand transplant.



The angelic dumb girl looks on as Dr. Frankenstein directs operation and Dr. Helder carries it out on a Monster.

His eyes are empty sockets, stuffed with dirty rags.

But the hands of this hellish horror—they are *finely tapered*, like those of a craftsman of delicate work.

The hands of Tarmut?

frankenstein's revelation

Finally Dr. Victor takes Dr. Helder into his confidence and confesses how for years he has worked on the inmates of the asylum. The Mon-

ster should have died when he fell from his cell but his sheer physique kept him alive and slowly Frankenstein has been rebuilding him from vital organs from the less fortunate inmates who have died.

No longer the skilled surgeon he once was, his practiced hands having been severely burned, Frankenstein now relies on Helder to assist him. Eyes are inserted in the Creation but the Creature still lacks a brain.

The Professor obligingly provides that vital organ when he hangs himself in his cell via his



A moment of moving pathos in the picture as the ancient Beauty & the Beast scene is played out once again...

violin strings. A brain transplant is successful but, alas, the great beast begins to return to his bad old ways. Ways of violent rage & physical force triumphing over the new mind.

run, monster, run!

The Monster finally breaks his bonds and escapes. Only to find himself in the midst of a throng of raving lunatics.

He panics.

Flees.

Twisting & turning in anger & fear.

The Angel, shocked into speech, runs to the Monster's aid, calling out warnings. The inmates of the asylum, fearing for the life of their beloved Angel, react in fury. Yelling, screaming, clawing, scratching, they attack the hapless monster and literally wrench him limb from limb!

Die, Monster, Die!

But Victor Frankenstein thinks he knows what went wrong.

"Nexttime I shall not fail."

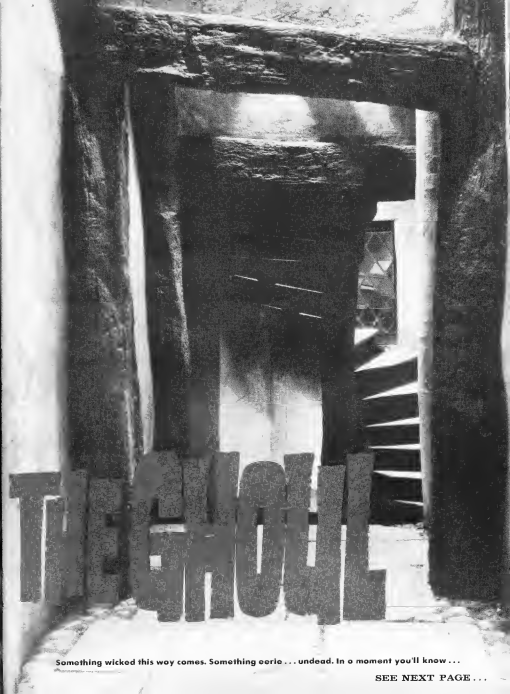
Not yet—THE END



**MAKE-UP
MYSTERY
SOLVED**

RETURN OF

Ernest Thesiger has a fright in the night at the sound of sinisterly shuffling footsteps.



THE GLOW

Something wicked this way comes. Something eerie... undead. In a moment you'll know...

SEE NEXT PAGE...

LIGHT ON THE SUBJECT



What he sees at the right makes Sir Cedric Hardwicke want to blow out the light!

WHEN THE BAR BREAKS...



Returned from the dead! Seeking vengeance! Prof. Marlat lets nothing bar his way!

GO NOW TO NEXT PAGE...



MAKE-UP MASTERPIECE

Who was responsible for this remarkable transformation? See information below.

mystery solved

OUR FEARBOOK (the recent Yearbook of annually reprised great material from early issues, identified as FM #110) featured an 11-page Filmbook on the great Karloff film that had been lost until recent years, the first film the late King made in England, the country of his birth.

THE GHOUL.

1933.

In the course of the feature, mention was made of the fact that the name of the make-up man was not known.

Shortly after the article appeared, a number of readers wrote in to inform us that, according to Denis Gifford in his splendid book "Karloff: The Man, the Monster, the Movies" the mystery man was one

HEINRICH HEITFELD

We are indebted for this information not only to Denis Gifford but to the following fans for calling it to the attention of FM's readers:

TIM RICHMOND
BILLY OBERST JR.
GEO. LOCKE
GARY PARFITT
JOHN KOBAL
JAS. DIXON 3d
CARMEN D'ALESSIO
ERIC HOFFMAN
KURT KAUFOLD
and
MICHAEL DELLE-FEMINE

END

MYSTERY PHOTO

NUMBER 78

WARNING! THIS IS HEADY STUFF, FANS!

Is he Uncle Eary? Is it... Backula?
Is he the star of TURNABOUT?
You've seen his face a thousand
times—but can you recognize him
from the back of his head?

Do you think it's Peter Cushing?

Might he be Dwight Frye?

Try Barry Atwater on for size.

Or how about Yul Brynner? (Now
there's a bald lie if we ever heard
one.)

Elsa Lanchester? Guess not—the
hair's not standing an end.

Well, don't give up. Send in your
guesses on a ghostcard and maybe
you'll be one of those lucky ones
like the fans below who figured out
a recent Mystery Photo and are re-
warded by having their name pub-
lished in their favorite filmonster
magazine.



ANSWER TO MYSTERY PHOTO No. 77

'Twas CLAUDE RAINS in the MYSTERY OF EDWIN DROOD but since #112 hasn't appeared yet as we go to press with #113, we haven't had time yet for any winners. However, SAM MOYER, MARK SIMMET, ROB SKIR, DALE NIEHAUS, HOWARD VANDEWYNKLE, KRIS FERRARI, MIKE LYNCH & MIKE FLANERY all recognized Mystery Photo #76 as taken from the great British horror scientific film known in England as THE QUATERMASS EXPERIMENT and in America as THE CREEPING UNKNOWN.

THE LAST ON EARTH IS

the black sleep claims
sidney blackmer

the league of last men

OMEGA MAN: Charlton Heston. Before Heston, Vincent Price was **THE LAST MAN ON EARTH**. But long before Price or Heston found themselves in the unenviable position of having to represent humanity vs. the vampires, the late Sidney Blackmer found himself—at least temporarily—the last man on Earth.

In 1933, oddly, there were 2 films about the last man on Earth. Raul Roulien didn't mind the world's population of males being wiped out by **MASCULITIS**—in fact he joyfully sang **IT'S GREAT TO BE ALIVE**—for he survived in a world with a billion love-hungry females left.

But Sidney Blackmer—for a time it seemed he was the last male on Earth when, shortly after Edward Van Sloan was alarmed by the plummeting barometer, the

mighty metropolis of New York was smashed to the ground by incredible earth tremors; the earth itself split open, swallowing whole skyscrapers; and finally the island of Manhattan & all its inhabitants were drowned by titantic tidal waves...

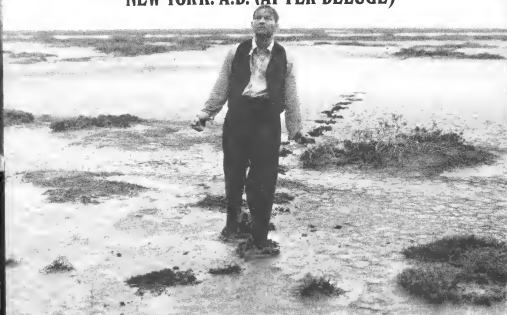
survivor lives to make over 100 films

But Sidney Blackmer survived the virtual end of the world and went on to make more than 100 appearances in movies & telefilms beyond those roles he had already played from 1929 till the time he starred in **DELUGE**.

Earlier, in 1930, he had appeared with Boris Karloff in **MOTHERS CRY** and Edward G. Robinson in **LITTLE CAESAR**.

MAN GONE

NEW YORK: A.D. (AFTER DELUGE)



The Lote Sidney Blockmer looking for Another Human Being in DELUGE.



Malign influence of the disembodied mind of Donovan takes control of Richard Arlon as Sidney Blockmer observes eerie change in *THE LADY & THE MONSTER* (1944).

In 1934 he was in *THE COUNT OF MONTE CRISTO*.

In '35 he expressed his talents in *THE GREAT GOD GOLD*, *BEHIND THE GREEN LIGHT* and *STREAMLINE EXPRESS*.

He made 9 pictures in 1937, including *SHADOWS OF THE ORIENT*, *CHARLIE CHAN AT MONTE CARLO* with Warner Oland and *THANK YOU, MR. MOTO* with Peter Lorre.

In future years he appeared in *TRAPPED IN THE SKY*, *ELLERY QUEEN & THE PERFECT CRIME*, *NAZI AGENT* with Conrad Veidt, *THE PANTHER'S CLAW*, *THE LADY & THE MONSTER* (first version of *DONOVAN'S BRAIN*, with Eric von Stroheim), *A COVENANT WITH DEATH* and in 1968 he gave a powerful performance as the leader of the satanic cult in *ROSEMARY'S BABY*.

the summing up

And so we say farewell to Sidney Blackmer;

born 13 July 1895, died 5 October 1973; taken from the stage of life at the age of 78 by one of the greatest villains of the 20th century: cancer. Born in Salisbury, North Carolina, he had a long & distinguished acting career which began with the serial queen Pearl White in *THE PERILS OF PAULINE*.

He won 2 Best Actor Awards on the stage, appearing in more than 40 plays on Broadway. In films he played the role of President Theodore Roosevelt no less than 10 times.

He was equally at home in the role of sympathetic character or suave, sophisticated, cunning menace.

So: an actor on stage, film & TV for over 50 years, making well over 100 movies; a man who appeared in the same pictures with Karloff, Veidt, Lorre, von Stroheim, Oland, van Sloan & Robinson; an actor whose last filmic performance was an outstanding one in the great supernatural classic of its year (*ROSEMARY'S BABY*); this man we have lost and we mourn his passing.

END

EARTHQUAKE AND SEASHAKE



And one man walked away from this incredible catastrophe: Sidney Blackmer.

RARE TREATS!

an always new dept.

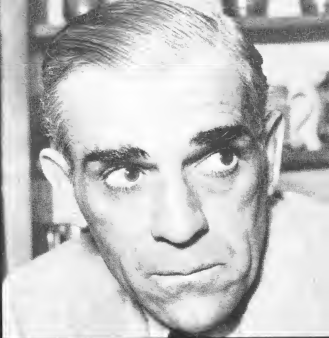
14 YEARS YOUNG! That's how old the Editor of FAMOUS MONSTERS was when, in 1930, his maternal Grandmother bought him his first movie stills. They were a birthday present and they were from the futuristic picture **JUST IMAGINE**, about a trip to Mars in 1980. Today Forry Ackerman has over 35,000 stills from fantasy, sci-fi, horror & monster films...and his collection is constantly growing. Normally when he acquires fotos

that he has never had before—scenes & portraits from the past, that is; not brand-new releases—he files them away until the day they fit into an article about, say, Bela Lugosi or Lon Chaney Sr. or whoever it may be. But from now on, as fast as he acquires them, he'll share his latest acquisitions with you! A few months after **HE** first sees them, you'll find them **HERE**—exclusively—in the World's Original Filmonster Magazine.

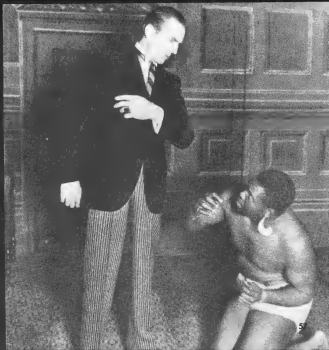


Master of Menace **GEORGE ZUCCO** as mad scientist in 1948 production **WHO KILLED "DOC" ROBBIN?**

Striking close-up of BORIS KARLOFF without make-up which has just come to light.



Haitian servant cowers before the wrath of BELA LUGOSI in stageplay of MURDERED ALIVE, which gave Lugosi fans the thrill of seeing him perform in person in 1932.



END

FRANKENSTEIN DELUXE 1/2 HEAD PIECE!

Every zombie worth his salt knows that the world's greatest monster movie was made by Hollywood's Dan Fand Studio! Now, Dan Fand has created the FRANKENSTEIN 1/2 HEAD PIECE! If you have really creepy features, you can use it to turn yourself into a regular Frank! The mask fits over your forehead and brow while you complete the effect with make-up. A great way to have fun! Order today! #2563 \$4.95.



FRANKENSTEIN WHOLE-HEAD

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DOOM OF DRACULA



Doom Karloff portrays a carnival owner who locates the remains of Count Dracula. He brings the vampire back to life, and sends him on an utterly diabolical mission. Soon, however, Karloff realizes he has made a mistake, as Dracula turns on him! John Carradine plays Dracula. Sequel to "House of Frankenstein" film. #2246/57 99

THE INVISIBLE MAN



This is it! The original motion picture featuring the most classic character. This effort introduced the great Claude Rains to the industry. Startling special effects by John P. Fulton, which show man who becomes transparent due to scientific experiments. A chilling, absorbing film, one of the all-time greats. #2237/57 99

HOUSE OF FRANKENSTEIN



Follow-up feature to "Doom of Dracula." Karloff stars as scientist diagnosed as "Crazy" who is journeying the world over in search of the Frankenstein monster. And, finally, he finds it. It's a strange tale to tell. But then, trouble! For the Wolfman arrives on the scene, to destroy the doctor and his new "patient." #2247/57 99

THE "ORIGINAL" MUMMY



One of Karloff's most memorable performances, one of the great horror films. Excavation of Egypt uncovers tomb of Mummy. He's back! That night, he comes back to life. After wandering one of the centuries, the bandaged beast makes for London. There, he seeks the reincarnation of his one-time Egyptian mistress. Film in its best. #2224/57 99

THE MUMMY'S GHOST



Here is an exciting sequel to "The Mummy." Lon Chaney portrays the man of red-hot cloth, as he introduces a scientific gathering about his secret sorceries. And, as fate would have it, he falls for the young lady scientist who is a part of this expedition. This Mummy is more brutal, more deadly than the Karloff one. #2269/57 99

REVENGE OF THE CREATURE



A sequel to the original "Creature" film, this movie has a second excursion into the beast's Amazonian home to capture the monster. They take him into captivity and civilization. There, from the creation of an aquarium pool, the Creature brutally mangles his captors and escapes! Rumpel, the old man tells many! #2254/57 99

I WAS A TEENAGE WEREWOLF



One of the most popular monster movies in history. A young boy visits a psychiatrist for his werewolf hang-ups. But the doctor, himself, is a werewolf, and hypnosis the boy. Under hypnosis, the young man is convinced by the psychiatrist that he is a werewolf. It's all to kill for the doctor! #2271/57 99

RETURN OF THE VAMPIRE



This is the big cool Vampire vs. werewolf in horrific shock of Bela Lugosi portrays the bloodsucker, who only pretends a Intoxicated werewolf. And, then, together, the two go in search of unsuspecting victims. Lugosi is at his menacing best in this, one of his last vampire roles. The ending is a gripping one. (It must be seen.) #2267/57 99

RETURN OF DRACULA



Dracula is back, in the form of actor Charles Loring. The Count moves into a small, isolated town and begins to take a personal liking to the local police. And, in time, he takes them all. All eyes will watch the infamous monster is feared and hunted. One of the most unusual Dracula films ever produced. A must. #2273/57 99

MAN-MADE MONSTER



A team-up of two most horror actors. Lionel Lincoln portrays a mad scientist, and Lon Chaney, a truck driver killed in an accident. Lincoln discovers the body and through the use of high-voltage electricity, brings Chaney back to life. But the truck driver is no longer human. He's become electric. Horrifying. #2264/57 99

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A classic of Mammals. The second film of Hux's immortal novel stars Charles Loring in the horribly misshapen hunchback called Quasimodo. This brilliant film of the beauty of a beauty. The story of the Hunchback of Notre Dame. And the heroism that built the young girl in the Prince of Paris. A beautiful, monster movie. #2261/57 99

TASTE THE BLOOD OF DRACULA



Many fans of horror films consider Christopher Lee the finest screen Dracula. And in this film, his awesome talent is in evidence. Yet, violent and menacing. Lee is the immortal count. Here, he travels from Transylvania to London. His plan is to convert the respectable families in the great city. And this he does, finally! #2266/57 99

STRAT-JACKET



John Crawford, star of "What Ever Happened to Baby Jane?" joined with "Rummy's" Bob Cooper to create this most-awful horror classic. This film is not for the faint-hearted. It is about a series of brutal gun-fights. In Crawford's role of killer's Mugging, vicious gun-fights appear in the film. A real shocker. #2266/57 99

THE BEAST WITH FIVE FINGERS



Peter Lorre stars in this incredible film of a concert pianist. So far, not very impressive. But when he is possessed by devilish madness, his gentle hands become instruments of a vile murder. And then is unleashed the incredible Beast With Five Fingers. Love of his horrific beast, with a fine supporting cast. #2230/57 99

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The Age of Reptiles lives again in these three panoramic, full color dinosaur puzzles. Each has a big 200 pieces and is a large 20"x12" when fully assembled. Hours of fun; great to mount and display!



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The winner of a prehistoric ocean are choppy with death as these great beasts battle it out. Pteranodon was the first winged animal. Tylosar was the ancient ancestor of our own modern-day Loch Ness Monster. The two were blood enemies, as both fed upon fish from the sea. Magnificent fish #2677/\$1.39

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The earth quakes as these two most famous dinosaurs battle it out to the death. The Tyrannosaurus, King of the Dinosaurs and mightiest of the meat-eaters, and Triceratops, a horned vegetarian, are a well-matched pair. The Tyrannosaurus totting with 6' teeth, his companion using 3 sharp very horns. #2678/\$1.39



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His shroudlike bandages that now hang in foul tatters woven when Dark magic ruled the World! Now he crawls and creeps onward ... plodding ...

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His fangs glowing at you! Talons sink into your throat ... #2407 WOLFMAN \$3.00



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Through the cemetery gates he creeps, to do his dirty work. A newly buried coffin his eye had, and he begins to dig. But our happy grave-robber digs, and there's a happy-go-lucky hole in his, whence that dapper kate has come, as the dead man protects the treasure hidden in his last resting place. Order #2451/\$3.00



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Climb from the ball of the great castle into the catacombs below. Double-barrel action lights the great lid. As the helpful handman tries to aid a person burdened by a ball and chain, ZAP ACTION strikes! As the shovel comes down on the metal lid, a grotesque skeleton lifts the lid of his coffin and runs to watch the strange goings-on. But playing with this kit is only half the fun! You'll spend hours of model-making pleasure assembling the three figures that come with this kit. Not to mention the prizes that go with it, a pick, and the tool-set. And you can paint your Crypt model all the gruesome colors of the miniature Spooky! #2450/\$4.00



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After years of mind-crumbling discipline & extensive training, Dr. Acula has taught Ygor to write! This test is his first product, which we are publishing to see if our readers can match their wits against old Ygor. If your score is from 7 to 12 correct, then Ygor will hang his head (for the second time) in shame; but if it's less than that, Ygor is an Einstein compared to you!

The alien invader goes up in flames in—



a. THE CREEPING UNKNOWN b. THE BLOB
70 c. X—THE UNKNOWN

The young Shakespearean actor pictured here is—



a. John Barrymore b. Lionel Atwill
c. Ernest Thesiger

A scene from the film—

3



a. THE HOUND OF THE BASKERVILLES
b. THE HORROR CHAMBER OF DR. FAUSTUS c. THE MASK

The Masked Terror from—

5



a. THE TERROR (silent) b. THE CAT AND THE CANARY (silent)
c. PANTOMAS (silent)

Scene from one of the unbest movies ever made—

7



a. GRAVEROBBER FROM OUTER SPACE
b. NIGHT OF THE GHOULS c. PLAN 9 FROM OUTER SPACE

"Oh, give me a home where the dinosaurs roam . . ."

4



a. THE ANIMAL WORLD b. BEAST OF HOLLOW MOUNTAIN
c. THE LOST WORLD

The face of Mr. Hyde, as portrayed by—

6



a. Fredric March b. John Barrymore c. Spencer Tracy

The diabolical? fiendish? frightening? villain from—

8



a. DR. STRANGELOVE b. DICK TRACY
c. MOUSE ON THE MOON

Men battle over the last woman on Earth in—



a. THE LAST WOMAN ON EARTH

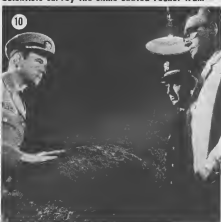
b. FIVE c. THE WORLD, THE FLESH, AND THE DEVIL

Barbara Steele plays the witch in—



a. DANSE MACABRE b. BLACK SABBATH
c. BLACK SUNDAY

Scientists survey the slime-coated rocket from—



a. THE FIRST MAN INTO SPACE

b. THE CREEPING UNKNOWN c. NIGHT OF THE BLOOD BEAST

Bela is up to his old tricks in—



a. DRACULA b. RETURN OF THE VAMPIRE
c. SPOOKS RUN WILD

ANSWERS

12—c.
11—c.
10—d.
9—b.

8—b.
7—d. & c.
6—b.
5—d.

4—b.
3—d.
2—c.
1—d.

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CAUTION!

Fearful photos, behind the scenes articles and ghastly features guaranteed to flip you into frantic frenzy, yours in Famous Monsters Of Filmland! Read them at bedtime at your own risk, but own them all!

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.



DEAD-LETTER EDITION

EDITOR, LOUISE JONES

T.V.'S YEAR FOR MONSTERS

Monster Shows Abound In New Television Season

Monsterifically speaking, television has reached some new heights this season. There are more shows featuring monsters than ever before.

There's Planet of the Apes, a long time favorite of monster fans. It's a super sci-fi CBS spectacular, based on the Planet of the Apes movies. Two 20th century astronauts crash on earth, an entirely different earth than they left. They have been catapulted through a time warp 2000 years into the future and find Gorillas the dominate species on earth and men second class citizens. The astronauts think the situation is monstrous and the

Gorillas find the humans pretty beastly!

The Night Stalker brings us classic monsters in modern Chicago. Werewolves, vampires, zombies stalk across the screen with Darren McGavin, as reporter Carl Kolchak, in hot pursuit. The series is based on the extremely popular made-for-TV movies and its success has proved to the folks at ABC that monsters are appreciated even by a prime-time audience.

There will be some pretty good shows coming your way on Saturday mornings, from the looks of the line-up.

There's Land of the Lost, an NBC show about a family strand-

ed in the prehistoric past, fighting for survival in a land filled with dinosaurs. Sounds exciting! Korg: 70,000 B.C. is about a family born in prehistoric times, featuring thrilling caveman adventure.

The Star Trek cartoons are back again with a whole new set of inter-galactic adventures. The plots in this animated series are really excellent! Definitely worth watching.

Some networks are re-running some of the old favorite sci-fi television classics. Lost In Space, Star Trek and the less known Starlost, are still making the rounds. And are worth catching, over and over again.



Planet of the Apes' James Naughton, Roddy McDowall, Ron Harper.



Night Stalker's Darren McGavin as undaunted reporter Carl Kolchak.

WINNERS OF FM No. 110's "GHOSTWRITER'S EXAM"

IN issue #110 we asked you to match fifteen films and fifteen authors on whose novel or short story the film was based. The first thirty-five FM readers to score 100% are listed below:

Diane Caia
Bob Hesse
Mark Simmet
Todd Allan Lewis
C.J. Mattos
John Schleioher
David Lange
Tom Stanzola
David E. Cypress
Kevin Carr
James Chal
Paul Lewis

James Z. Dixon III
Erick Wrattan
David M. Keerl
Jeffrey Ruhnke
Vaughn Gallagher
Ken Young
Raymond Fagundes
Scott Zintea
Raymond Fagundes
Jim Williamson
Mark Ceruli
Bob Myers

Bobby J. Lawley
Saul Fischer
Mike Fernald
Jeffrey McKay
Lazaro Lopez
Jeff Wargo
Dennis Wendman
John C. Dempewolf, Jr.
Mark Schmanske
Parker Riggs
Michael C. Price

In case you missed them, the correct answers are as follows:

Mary Shelley
H.G. Wells
Arthur C. Clark
Martin Caiden
Fritz Lieber
Ray Bradbury
H.P. Lovecraft
Michael Crichton
Richard Matheson
Edgar Allan Poe
Bram Stoker
Robert Louis Stevenson
Jules Verne
Sir Arthur Conan Doyle
Pierre Bouffe

MONSTERS OF THE MONTH



Roger Cudney



Audra, Stacey and Willette

MONSTER TALES FOR TOTS

Monster stories have long been a traditional way of entertaining young children. Beauty and the Beast, Little Red Ridinghood's wolf, the old witch of Hansel and Gretel are good examples.

Several excellent books with monster themes for young children have been published in the last few years. Their monsters are humorous and controllable and all are excellent reading.

Where The Wild Things Are, by Maurice Sendak, published by Harper and Towe, Inc. is possibly one of the best young children's books around. In it, a little boy named Max is sent to bed without his supper for acting wild and causing a lot of mischief. That night a forest grows in his room, a river flows by and Max sails off in a boat for the land Where the Wild Things Are. He tames all the Wild Things, they make him their king and call him "the most wild thing of all." Eventually, Max tires of being king and sets sail for home and a happy ending. The full-color illustrations are beautiful and his monsters are lovable and terrible. It's a great book!

There are a series of Monster books, by Ellen Blance, Anne Cook and Quentin Blake, published by Bowmar in California. A 10 foot tall purple being named "Monster" comes to the city, rents an apartment, adopts a homeless little boy and has various adventures at schools, museums, zoos and almost



Where The Wild Things Are



Monster

any place you would expect the sophisticated Monster-about-town to go. Monster makes friends easily (unlike the traditional monster) and he only frightens a large dog that refuses to get out of the way of a bus. Monster and the little boy are taking to an important appointment.

Where The Wild Things Are and the Monster series, while possibly a bit young for most FM readers, are well worth recommending to a younger brother or sister. And take a look at them yourselves. They're great fun!

THE TRUE STORY OF THE ENERGY CRISIS

There's an energy crisis
You know it had to be
From killing the creepy things
That walk and fly from the sea.

IT CAME FROM BENEATH THE SEA
Was the cause for a radar net
Power to run those stations
Took the energy, I bet.

When GODZILLA crashed in Tokyo
He took a million volts
As well as THE THING and COLOSSAL MAN
who took a couple of jolts.

When KONG climbed the Empire State
Building
The Air Force gave him a blast
From circling little bi-planes
You know that took the gas.

Remember the mad scientists
In FRANKENSTEIN and THE DEVIL
COMMANDS
They had electric laboratories
Which drained the energy from the land.

In the U.S. there is an energy crisis
And remain with us it will
As long as Hollywood is making movies
With Monsters for us to kill.

BARRY POWELL
CLEVELAND, OHIO

CLASSIF-HYDE ADS

WANTED: FM #38 and SPACEMEN #1-4, 6, 7, and 9. Steven Dhuey, 2844 North 88th St., Milwaukee, Wisconsin 53222

WANTED: #26 of Famous Monsters. Must be in good condition. Tom Tach, 16551 Stone Ave., Seattle, Wash. 98133

WANTED: Any Bela Lugosi material. Bill Griffin, 2403 Wildwood Drive, Jasper, Alabama 35501

WANTED: Famous Monsters #2-6, 38, 1963 & 64 Yearbooks. Selma Tsingaris, 143-20 91st Ave., Jamaica, N.Y. 11435

FOR SALE: Photos of "Phantom of the Opera" (Warner Studios) only 10¢ each. Just send a stamped self-addressed envelope (for each photo in close 10¢) to: Greg Nicol, 3535 Glen Eagles Drive, Augusta, Georgia 30907

NEW "GE" EDITOR, LOUISE JONES



Hi! My name is Louise Jones and I'm the new "GE" editor. And, since these are your FM pages, I'd like you to tell me what to do with them. I would like to print your monstrous art, poetry, stories and photos. I want to hear about the books you've read and the films you've seen. What do you think about the monster-filled T.V. shows this year? I'd like your opinion. Write me and I'll print your letters, articles, and ads. I want you to have as much fun putting "GE" together as I do!

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BRITISH BOQUET

I have been an avid reader of **FM** since my teenage eye was caught by the cover of your first issue way back in 1958. Unfortunately a fire destroyed my complete set in 1967 (which made me realize how Erik felt!) but since then I have been trying to rebuild my collection.

Since 1958 the quality of **FM** seems to have undergone enormous variations almost from issue to issue but there can be no doubt that, viewing the magazine's quality over a period of years, the improvement has been enormous. Please accept my congratulations on your own tremendous personal achievement and the work of the magazine's staff & contributors.

As you'll have gathered by now, my interest in cinematic fantasy has continued unabated thru the years and the widening of this interest to embrace all sorts of films has meant a great deal to me. **FM** began an interest in horror movies which grew into a fascination with the cinema generally. On these grounds alone I think your magazine can take a great deal of the credit.

VAD IZALMABODY, mentioned in the Lugosi filmography, means **WILD STRAWBERRIES**, and so far as **LOVE'S MOCKERY** is concerned, this is at least the title given to **DER JANUSKOPF** when it was shown in England.

ROGER KEIGHTLEY
Croydon, ENGLAND

WANTED! More Readers Like



TOM BAGLEY

PRO & CON

I recently bought **FM** #110 and was greatly disappointed. Never have I paid so much for so little. I seriously think that Forrest J Ackerman hasn't had much to do with this magazine lately.

DON MORAN
Belleville, NJ

WANTED! More Readers Like



FRANCINE LESPERANCE

FOR SOME OBSCURE
REASON HE SEEMS TO LIKE
FM

I sent a letter not so long ago about how great your mag is. I still mean it. **FM** is truly magnificent, well written, with the greatest fotos ever. It is well worth its money.

DONALD OLIVIER
Somerset, Mass.

WANTED! More Readers Like



ROBERT YOUHOUSE

I love issue #110! "Japan's Grants" was supama! Ditto **THE GHOU**

JOSEPH DeGIORGIO JR.
Troy, NY

WANTED! More Readers Like



BRENDA FEINAN

TRIBUTE FOR TERROR
STARS

Being a serious follower of imaginative movies since I was knee-high to a puppet people, I must pay tribute to you, Forrest J Ackerman, for devoting your life to the genre. You lament the lack of recognition given to such greats as Karloff, Lugosi & Chaney Sr. by the business that prospered so much from their unique talents. The closing paragraph of your "Horror Hall of Fame" article does indeed sum up what legions of us feel—that the truly classic horror films & the people responsible for them should receive tribute tantamount to that recently given James Cagney & the late Edw. G. Robinson.

JOEL BRUCE NILSEN
South Salem, NY

EXORCISTS, UNITE!

Your feature on **THE EXORCIST** was a dream come true. But—**ROSEMARY'S BABY** was better? Never!—**FRED DYE**. Greatly enjoyed the article & drawings but feel the film has been grossly overrated—**GREG NICOLL**. Clements' drawings knocked my eyes out—**MARTHA MERRIWEATHER**. Bravo!—**JOHN CLARION**. Bravo!—**JOHN MORGAN**. Disappointing! I expected a full-fledged film-book.—**SETH SPELLMAN**.

WANTED! More Readers Like



BRUCE LANTZ

FM is not the best magazine on the newsstands but it is one which serves a certain audience. Obviously monetary problems & other factors hamper the quality. Despite these problems I would like to praise you for the great contribution you have given the field of fantasy & horror. Even with its faults I find **FM** stimulating & worthy of attention. Certainly if it wasn't for **FM** the genre would be more downtrodden than ever.

LAWRENCE R. FRENCH,
Chairman
Cinema Guild
University of Bridgeport
Connecticut

WANTED! More Readers Like



BRENDA BARBER

BITS & PIECES

Could you have a super issue on Japanese monsters?—**CHRIS VANDENBERG**. (Yes.) Don't let anyone push you around about mentioning **METROPOLIS** so frequently. I can understand your mind being bogged with it for so long—I've just seen it at last and I'm there myself.—**R.M. PASHOLK**. While reading David Gerrold's paperback on **BATTLE FOR THE PLANET OF THE APES**, I was a little surprised at a paragraph which reads: "Ape Management was one block east of here, the archives section two blocks west at the corner of Breck St. & Ackerman. We want department 453!" Hmm!—**CORWIN HAECK**. I am a 23-year-old housewife and I have discovered **FM** isn't just for kids.—**MRS. BAILEY**, Pompton Lakes, NJ.

108: one of the most spectacular issues ever put out.
ERIC LONG
Killeen, Tex.

STAND IN LINE FOR 109

109 was **FANTASTIC!** Especially **SON OF KONG** "Karloff Revisited" was better than perfect!

RICK KADANSKY
Palos Heights, Ill.

WANTED! More Readers Like



TOM HARRIS

In #105 Charlie Lester wrote that "who can honestly say (except for 3 or 4 year olds) that Lugosi & Karloff were truly frightening?" He is rather misinformed about the subject of horror. Horror is an exercise in imagination and not just fright alone. The reason these films were frightening at the time was because they reflected the climate of their time & the taste. Blood & gore were almost unheard of then because the public shunned them. The films of yesterday were far more interesting, far more atmospheric & far more imaginative than most of today's films. Now gore is injected to satisfy the public's idiotic taste for morbid curiosity. In the old films this was left to the audience as the viewer can usually imagine something far more awful than what's on the screen. Hammer & Amicus are not getting steadily better because the taste & imagination of their films are slowly doing a nosedive. Even if KING KONG's animation is ridiculous & bad next to today's animation, it could not be duplicated because it had a great deal of heart & feeling put into it. The KING's animation is also unworthy of an amateur film; it has survived because of the effort & feeling it has sustained thru the years. Rarely is such care put into today's quickies. AIP is getting worse. Films like SCHLOCK should be burned. What kind of sense of humor falls at other people's misfortunes? (The kind that caused generations to howl their heads off at the pratfalls, pies in the face, mud-baths etc. of Buster Keaton, Harold Lloyd, the Marx Bros., Laurel & Hardy, Jerry Lewis et al.) As I have said before (but never said again because my past 10 or 11 letters have not been printed) (you must take into consideration that we receive on the average 500 a month) horror & comedy do not mix. Horror has been weakened considerably by comedy since it makes buffoons out of the monsters (quoting the late Lon Chaney Jr.) which has been a major factor in the decline of horror movies. I might add that most of your obituaries are in bad taste. They are laced with stupid, offensive jokes which destroy the thoughtful message you are trying to bring through. (THAT accusation truly shocks me, Mr. Campbell. I'd really have to ask you to quote chapter & verse as I would be the first to agree with you that a Memoriam for a departed person is scarcely the place for stupid, offensive jokes and I would be the last person to consciously include them. HONESTLY, I don't know what you're referring to and, as far as I can recall, it is the first time in 113 issues that the com-

plaint has been lodged against me.) I also think it is unreasonable for you (FJA) to ask for handouts from your readers. One who wants charity from their readers is stooping lower than the most tasteless horror films.

DONALD CAMPBELL
Regina, Saskatchewan,
Canada

* I must say, Mr. Campbell, your letter really brightened my day. For the benefit of readers who got in late, my poor taste in requesting charity from readers was actually an appeal by Robert Bloch, with the publisher's approval, pointing out to the readers that for 48 years I have been pouring about every penny I've earned into purchasing & preserving all the science fiction & fantasy on Earth, including the 60,000 stills that make FM what it is, so that it can all hopefully survive me by several hundred years for the pleasure of posterity, the education & benefit of those who come after me. Of course, the Museum is being enjoyed by hundreds annually at the PRESENT time. I'm 58 and really not thrilled by the thought of working FOREVER; I could retire on the money I could get from the sale of the stills alone—but I agreed never to do that, so there'd be no fear of FM ever being discontinued. What Robert Bloch—as well as A.E. van Vogt, George Clayton Johnson, Clark Gartin, Ray Bradbury and others have deemed it desirable to call attention to the fact that in trying to do this all by myself I have com-

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mitted myself till I'm 82 in 1998 to spend \$1000 a month or more just on the mortgage & upkeep of the Museum. The thought of Bloch et al was that Friends of the Fantasy Foundation, so to speak, might appreciate the opportunity to contribute a dollar—that was all that was ever suggested—in order to lighten my \$250,000 load. Responses from all over the world including Canada, have been light but generous. So far I will still be paying for it personally till I'm 82. I'm sorry that you, Mr. Campbell, consider it degrading that I should accept a little help from readers who feel kindly disposed to donate in any event, if I realize my life's dream and don't lose the Museum thru inability to satisfy

the bank loan, repairs, additions, etc., the address will hopefully be 2495 Glandower Ave., Hollywood, California 90027 for many years to come and you will be welcome to visit, Mr. Campbell.—FJA

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